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frequently together with the Cross. How then account for its presence? Professor Brooks, while not accepting Professor Young's suggestion, offers none of his own. It would seem possible to me, however, to reconcile both the facts and our authorities by assuming that the *Depositio Crucis* arose in connection with the *Adoratio Crucis*, and that the use of the Host in place of the Cross or together with it is to be regarded as a somewhat later development, influenced where it occurs by the reservation of the presanctified Host.³

A classified list of the texts available for the study of the *Depositio* and *Elevatio* (pp. 33-6), a number of interesting conclusions based upon the grouping of these texts according to their provenience, a discussion of the meaning of the *Imago crucifixi* mentioned in some of them, an investigation of the liturgical positions of these ceremonies, a description of the Exposition rite still tolerated in Germany and Austria, an important distinction between the true sepulchre and the place of repose, and an Appendix containing a number of new or little known texts, these are only a few of the other valuable and suggestive contributions to the subject contained in this study. A special word of gratitude is due for the well-chosen illustrations that accompany it.

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French Conversation and Composition. By HARRY VINCENT WANN. New York, The Macmillan Co., 1920. 202 pp.

The aim of the work is, in the author's own words, to provide material for conversation and for grammatical review. Nothing new is offered in method, yet this is precisely what one should like to see in some of the many books coming yearly from the

³ The absence of special pomp in connection with the reservation of the Host does not seem to me to preclude the probability that the act of placing the Corpus Domini in the *repositor* on Holy Thursday may have suggested to some the idea of burial which was essentially appropriate to Good Friday, especially in view of the fact that at all periods of liturgical history the receptacle for reserving the Eucharist was symbolized as a tomb (Young, p. 15). Indeed, the Host for the *Depositio* was sometimes consecrated at the same time as the Host for the Mass of Good Friday (Young, p. 17, note 34).

press in ever increasing numbers. As language is one of the means man has of reacting to living situations, of expressing his opinion concerning them, the chief aim of a book of this sort should be to recreate these situations, for they are largely absent in the conditions under which the teacher works. Grammar should be minimized. Ready-made questions are of little use, for they seem artificial to the teacher and are usually replaced by queries of his own. In view of these considerations the minor value of the present work is quite evident.

In addition to the questions on carefully selected texts and to the English-French sentence exercises, the author has introduced six exercises on equivalents, one "unfinished sentence exercise," four "definition exercises" and one "idées contraires" exercise. It is difficult to determine the aim which he proposes to reach by the use of the latter, or what is their place in the general plan of his book.

The vocabulary is entirely in French, a novel, and rather laudable feature, in view of the character and aim of the work. Most of the definitions, as the author avows in the preface, are taken from *Le Petit Larousse* and *Hatzfeld et Darmesteter*. Wherever Mr. Wann takes the definition bodily, he does well, but here and there he endeavors to abridge it, with resultant inaccuracies. Thus, for instance, p. 196, "tableau" is defined as "ouvrage de peinture exécuté sur toile." *Le Petit Larousse* has the same definition, but adds "sur toile, bois, etc." Mr. Wann's definition will prove misleading for the average student. P. 17, "Il chanta la Marseillaise (literary)." I presume that if the French of the Midi were told this, they would exclaim in M. Jourdain's fashion that they have been talking literary French all their lives, and haven't known it. P. 149, "Détail—Action de diviser en morceaux circonstance." This definition is inaccurate, since, when we speak of detail, we think of the result rather than of the process or action that brings it about. P. 152, One definition of *écume* is "bave de certains animaux échauffés ou en colère." Since *bave* is not defined anywhere in the vocabulary and since the word is rather unusual for beginners, the definition is useless. P. 196, "Sumac—sorte de plante." The definition would do for any plant. P. 198, "Traduction—Interprétation." The two words are not equivalent in meaning. P. 199, "Trille—Terme de Musique: manière de chanter une note."

But what kind of "manière de chanter"? The answer to this question would furnish the definition of the word. P. 200, "Vasistas—Petite partie mobile d'une porte ou d'une fenêtre." Again the definition says nothing. *Le Petit Larousse* gives the same, but the picture opposite it makes the definition clear.

If Mr. Wann's work proves of value and a second edition is contemplated, a revision of the vocabulary would seem most urgent. Surely an English-French vocabulary, totally missing now, would prove valuable to the student in the English-French translations and would make the work, for certain purposes, more usable.

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THE DANCE OF DEATH IN SHAKESPEARE

In *The Dance of Death* of Francis Douce the following statement is made: "From a manuscript note by John Stowe in his copy of Leland's *Itinerary*, it appears that there was a Dance of Death in the church of Stratford upon Avon: and the conjecture that Shakespeare in a passage in *Measure for Measure* might have remembered it, will not, perhaps, be deemed very extravagant. He there alludes to Death and the fool, a subject always introduced into the paintings in question."¹ This is misleading, for it was not the collegiate church of the Holy Trinity to which Stow's note had reference, but the affiliated chapel of the Trinity, belonging to the Guild of the Holy Cross. Moreover, Shakespeare could scarcely have remembered the paintings under discussion since they had ceased to exist a century before his birth.

The passage from Leland, with Stow's note, reads: "There is a right goodly chappell in a faire streate toward the southe ende of the towne dedicate to the Trinitie. This chapell was newly reedified in mind of man by one Hughe Clopton, Major of London. About the body of this chapele was curiously paynted the Daunce of Deathe commonly called the Daunce of Powles, because the same was sometyme there paynted abowte the cloysters on the northwest syd of Powles church, pulled downe by the Duke of Somarset, tempore E. 6."²

¹ Douce: *The Dance of Death exhibited in elegant engravings on wood* . . . p. 53.

² Leland: *Itinerary*, ed. by L. T. Smith, vol. II, Part v, p. 49. About—E. 6. is Stow's note.